1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Young men wear large armlets almost 12 inches (30 cm.) long crocheted of cotton with hanging fringes.

Women wear a bark-cloth girdle, which is wound round the body and under the crotch and looped over, hanging down in front. Feather headdresses of a number of different designs are worn by men on festal occasions. Men tie the prepuce with a firmly wound string and wear a string belt.

Elaborately decorated woven belts with hanging ema feathers are worn for wrestling matches. Bird down is glued on the shoulders, arms, and legs. Body painting is very elaborate, and designs covering the entire body are carefully executed with genipa. Urucú is spread generally, with accents on the cheekbones, the nose, and the upper arm.

TRANSPORTATION

The *Carajá* manufacture elongated dugouts, neatly adapted to landing and freeing their craft among the sandbanks.

MANUFACTURES

Bark cloth.—Bark cloth is made of *Apeiba* bast, soaked, beaten with flat stones, and dried until it becomes very soft and white.

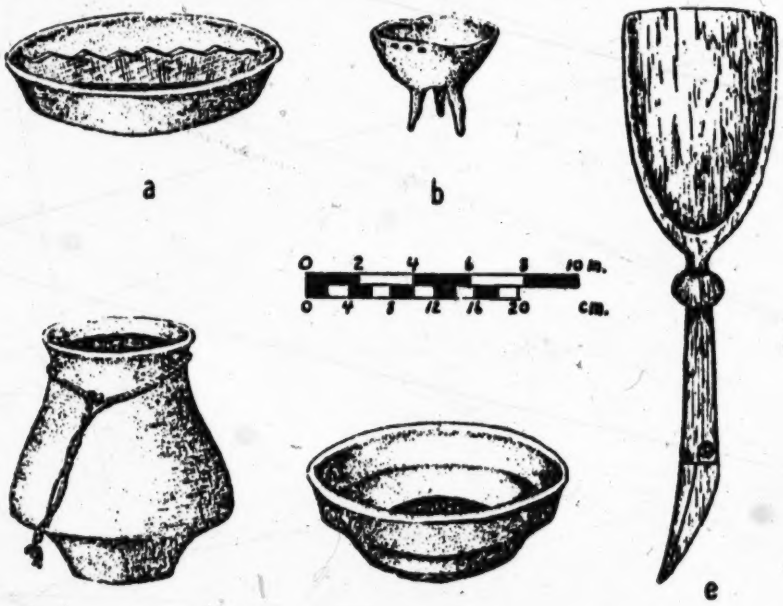

FIGURE 20.—*Carajá* manufactures. *a-d*, Pottery; *e*, wooden scoop. (Redrawn from Ehrenreich, 1891 b, figs. 5 and 14.)

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Basketry.—The *Carajá* excel in the variety and solidity of their plait-work, which includes burden baskets, strainers, shoulder bags, bottles, elliptical feather cases, and boat-shaped containers for suspension. Twilling and twining are the dominant techniques (pl. 22).

Textiles.—The *Carajá* produce some taffetalike fabrics, but in 1775 Pinto da Fonseca found them using cotton solely for fish nets and bowstrings, so that he himself introduced a loom and taught the women how to work it.

Featherwork.—In contrast to their *Ge* neighbors of Eastern Brazil, the *Carajá* are outstanding for featherwork. They make wide-meshed and close-meshed caps with feathers tied to the intersection of the interlaced splints and arranged into rosettes, diadems of feathers stuck into radially mounted cane tubes, and other types of ornaments (pl. 21).

Axes.—Stone axes figure in old *Carajá* petroglyphs and have been found by many travelers in the area. They were used for adzing, chopping, and warfare, and as chief's badges. Iron axes have rapidly replaced them.

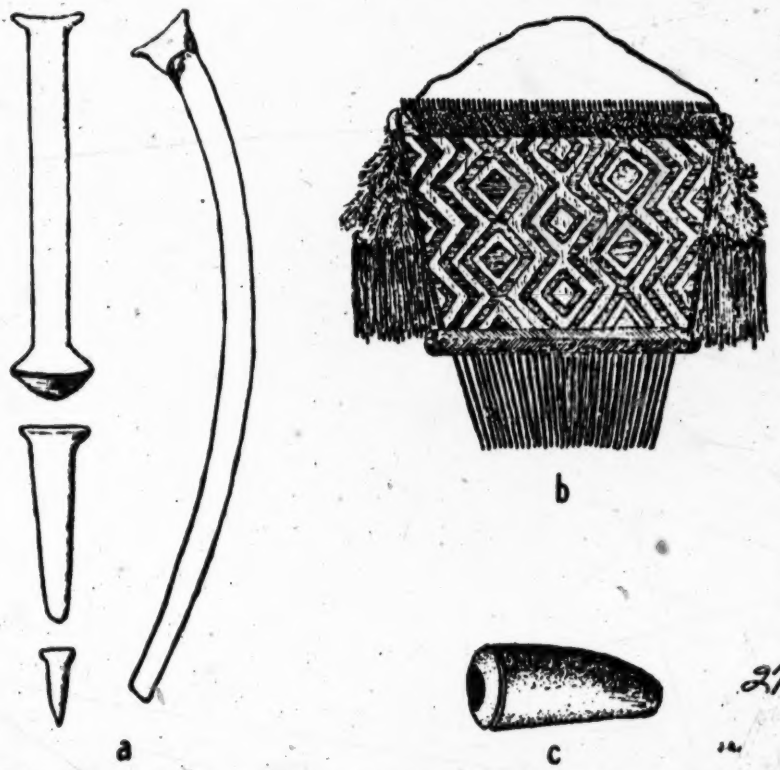

FIGURE 21.—*Carajá* manufactures. *a*, Labrets; *b*, comb; *c*, pipe. (Approximately ⅓ actual size.) (Redrawn from Ehrenreich, 1891 b, figs. 2, 9, and 4.)

/5 cont./

*532 Then the next stage of production can begin. In the case of female figures the apron [187] is now tied on; a piece of tree bast is cut to the necessary length, and the inner layer is pulled off and made pliable by being pulled through the mouth several times. The way it is fastened as an [314] apron is shown on Fig. 24 /see p. 48 /. Then the hair is put on. Black resin is warmed on a block of wood, rolled out on a gourd or on the thigh into a long roll, and this is then pressed tightly on the head. A thick layer of resin is put on the back of the head. If the resin becomes hard too quickly, it is warmed up again with [308] the block of wood. Only now does the painting with black genipa and red urucú dye follow. A slender bamboo rod is dipped into the paint and drawn along the indented lines. Larger red areas of color are also put on with the index finger.

/6/ The adornment characteristic of the different sexes and ages is usually put on as well. Almost all figures are painted; I [302] do not know whether the patterns correspond to the patterns of body painting customary otherwise; in any case I never saw patterns of that kind on the bodies of the people themselves, though it must be remarked that I very seldom encountered patterning on the body at all.

Ear rods are represented here and there by fine rods (Figs. 17, 23 /see p. 48 /); ear rosettes are made very small from feathers (Fig. 16 a and b /see p48 /). Long narrow strips of cane serve the men as lip plugs (Fig. 18 /see p. 48 /).

Necklaces are either painted on (Fig. 19b /see p. 48 /) or reproduced by beads (Fig. 16 /see p. 48 /) or, in the majority of cases, by cotton threads, which either fit tightly (Figs. 18, 22 /see p. 48 /) or hang down (Fig. 21 /see p. 48 /, Fig. 35 /see p. 48 /).

Neck tassels for the children are formed in wax; they lie tightly against the back of the figures (Figs. 20, 21 /see p. 48 /).

Cuffs are sometimes attached to the extensions of the wax hair-roll by attaching two fine rolls of wax, with the space between them painted red (Figs. 17, 18, 20, 21, 22, 35).

Arm tassels of string are shown in Fig. 22.

Calf bands are represented by two fine rolls of wax, with the space between them only rarely painted red (Figs. 18, 22, 23).

/11 cont./

291 Clothing. The men go about completely naked, but tie the foreskin over the penis glans with a black cotton thread, like the end [824] of a sausage (Pl. I /see p. 103/, 1). The women wear the nantŏ, a kind of sash made of the bast of the jangada tree (Apeiba jangada). [289] /Fig. 2 appears here./ Softened in water and beaten and dried with flat stones, it acquires a high degree of pliability and a gleaming white, almost cloth-like appearance, very similar to the Polynesian tapa cloth made in the same way. A piece one span wide and 1 1/2 meters long is placed around the hips, both ends drawn be-

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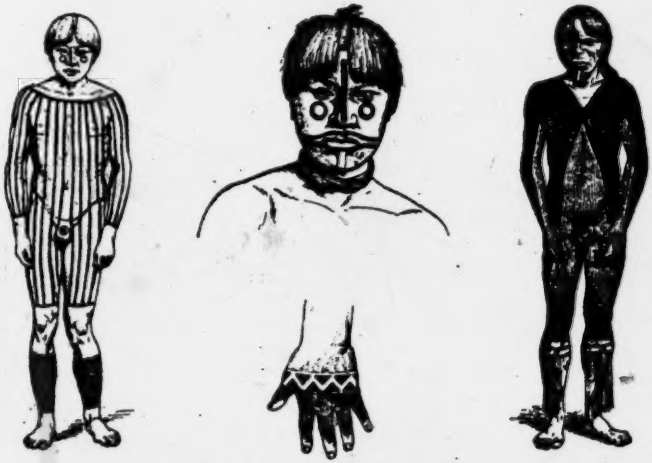


Fig. 1. Body painting.

291 tween the legs from back to front and knotted below the navel, so that the ends hang down to the feet. When sitting down, the ends are thrown back under the seat (Pl. I /see p. 103/, 2).

This primitive costume is supplemented by various arm and leg bands which represent a special tribal peculiarity.

854 Soon after birth the lower arm and lower leg of the child are
291 wrapped with heavy black cotton cords (aJonrubĕ), while a band five centimeters wide and likewise black is put around the body (uaitakaui) (Pl. VII /see p. 109/, 3 and 4).

/199 cont./

417 Outside the houses, on the other hand, there are special storage racks (ǒdēdŭ). They consist of four forked sticks about one and a quarter meters high, which are set up in the form of a square and joined together by two crossbeams and many longitudi-
[251] nal beams. On these racks lie supplies of all kinds, manioc roots, unused implements and weapons kept on hand, as well as raw materials of all kinds; hung on them are gourds and baskets full
● [287] of maize and feathers; the bast aprons of the women are also often hung here to dry (Ill. 24).

[225] For drying the lines used to fish for turtles, special racks made of two long vertical poles joined at the top by a cross-pole are used. The line, hanging far down, is hung on this to dry (Ill. 25).

Ill. 23.
Arrow-stand in the house.

[824] /200/ Fresh gourds are stuck on sticks to dry; near each house one sees groups of such staked gourds. Later, they are preferably stored by tying a whole number together on a stake (Ill. 26a and b).

354 Other household equipment is lacking. The hearth is outside
184 the house, in contrast to the Šavajé, among whom it is located in the round structures (see "Food" /see pp. 165 ff./); it was only in the modified houses in Schischá at the end of October that cooking was also done in the house. /Ills. 24 and 25 appear here./

364 House and environs are not very clean; food remains such as fish bones, nut shells, and bones, as well as wood, tools, etc., lie about everywhere. While it is dangerous just to come near the
[136] villages and houses with bare feet, the vast number of flies and other insects that gather in masses on the refuse is an obstacle TO remaining outside The houses.

/205 cont./

291 283 Clothing of the women. In contrast to the male sex, the female one is clothed from youth onward, and, to be sure, in childhood with belts of black cotton (wädakana). The older the girl becomes, the tighter and stronger the belt that is worn. The smallest children wear only a couple of black strings wrapped around horizontally, which are joined by a cross-thread, and the ends of which are knotted in front so that /206/ the fringes hang down in a small bundle (Ill. 29). Smaller girls from two to five years old wear loosely interlaced belts likewise tied in front. [284] The horizontal threads of the plaiting are knotted looplike at the ends, and into this loop are tied other cotton threads which serve to tie the belt together and at the same time form the bundle of fringe /Ills. 33-36 appear here/ /207/ (Ill. 30; Pl. 11, Ill. 4). Older girls from about five to ten years old already wear more tightly plaited belts, on which separate tie strands are likewise knotted in the loops; but from these strands separate bunches of fringe hang down (Ill. 31). From then until puberty the girls wear tightly and strongly plaited cotton belts. The tie strands are drawn through the two loops, but bear no fringe. In- [287] stead, a gray tree-bast apron is drawn through the belt, which hangs down in front, is pulled between the legs, and is again fastened to the belt in the back (Pl. 18; Pl. 51, Ill. 2).

291 287 [824] With the onset of maturity, the female sex dons bands made of the bast of the gameleira. There are three kinds of such bands:

1. of red bast from a long-leafed tree (ämbüödä),
2. of reddish bast (ändähülë or ïnaùdü),
3. of white bast, from a round-leaved tree (hïdëülë), the Apeiba jangada, according to Ehrenreich.

These bands are made in the following way: with an edged stone the men cut the outer bark from pieces of trees hewed to the desired length. Later the bast is slit open lengthwise, peeled off, and soaked. Then it is folded together by the women, laid on an inverted mortar, and pounded with a flat rubble stone or an old stone ax.

[TEXT CONTINUES ON P. 92]

/207 cont./

291 The bands are worn in the following manner: one end is held against the small of the back, then the band is wound around the body and the long end is twisted with the short end; in this way the belt is secured. The long end is drawn between the legs and twisted into a roll and is then drawn in its full width from below through the belt in front and falls down over it in front. This end is now worn either hanging down to the knee or to the ground, or else it is again drawn between the legs, this time, however, in its full width, and is pulled up in back, a procedure which is used particularly when the women wish to sit down (Pl. 12, Ill. 4; Pl. 16; 17; 42).

292 Besides this clothing worn constantly, there are a few articles of clothing worn only temporarily for special purposes. These are the following:

293 The eye-shade (ō(ō)dĭ, ŏdjĭ). It is worn only by the male sex.
[287] The original form of this protection is probably to be seen in the bast band (Ill. 32) which the Indians sometimes wrapped around their hair (in cases of death, in sickness). The true eye-shade
[284] consists of an oaguassu /babassu/ palm leaf, the pinnae of which are plaited together. In the simplest form, the ends of these
292 pinnae jut out free at the top (Ills. 33 and 34). This eye-shade
293 has passed through a development up to the complete hat: the
285 upper pinnae ends are likewise plaited, and to be sure, into a cylinder open at the top (Ill. 35). Among the Šambioá, Ehrenreich observed such a cylindrical hat (taă), which was already /208/ closed at the top by plaiting (Berlin 3904). This final form was not represented among the Karajá; on the other hand, they had two other forms: first, a ring-shaped, wide-brimmed eye-shade plaited out of bast, with a stiff brim and a chin cord (Ill. 36), and then regular hats of plaited bast strips which are sewed together spirally (Pl. 43, Ill. 3). The method of plaiting these
[1107] strips is purely Indian, but the shape of the hats probably goes back to Brazilian influence, as the name (šăpēo, Braz. chapeo)
292 shows. These eye-shades and hats are worn as a protection from
293 the sun and only by married men; I only rarely saw any, however.

/208 cont./

290 The net covering [rī(ī)ŏ, rīŭ], on the other hand, is worn by both sexes at all ages. It is knotted of cotton threads and has the shape of a hammock, the two ends of which are each tied together, but lack the cords for hanging it up. The net coverings of the Karajá are of a solid color; the original white color gradually becomes a dirty yellowish-brown with use. Patterned coverings come from the Šavajé or Tapirapé. They are worn for protection against mosquitoes, against sunburn, against the dew of the night, whether the Indians stand, lie, or sit. The manner of wearing them differs: either one end is pulled over the head so that the covering falls down the back (Pl. 12, Ill. 1), or the covering is wrapped around the shoulders so that the two ends fall down in front (Pl. 9, Ill. 1; Pl. 42, Ill. 1). At night they serve [513] as coverings: the feet of the drawn-up legs, in the side or back position, are stuck into one end, the head into the other end, so that the covering protects the body lying beneath it from mosquitoes and dew. Thus, they are not used as an underlayer, as Ehrenreich [854] says, but as coverings. Small net coverings hung on strings as [114] cradles for infants, such as Ehrenreich mentions, I did not see anywhere, despite the fact that I visited almost all the huts (1).

1. See, however, Šavajé, small net covering /see pp. 314 -315/.

[287] Small plaited mats of bast are worn by pregnant women before and after birth, and, to be sure, in such a way that they are wrapped around the body from the back and held together in front with the hands (Pl. 42, Ills. 2, 3). They serve as a protection against wind and rain. Above all, women with nursing babies take such mats with them when they go out, so as to be able to protect the child and themselves to some extent in a sudden downpour.

834 I should like to add a very few words here about the Indians' feeling of modesty. As far as the men are concerned, I should [197] like to refer to my remarks above about the purpose of the penis cord /see p. 88/: the question is, however, whether the explanation given by the Indians does not go back to Brazilian influence.

/231 cont./

*301 *237 The headdresses for the crown of the head, which consist of a rhombic plaited plate, from which rise two Cacicus feathers, each mounted on two feather-sheathed quills ("Beiträge," Ill. 8); the hindhead dance ornament lurinã̆ (ibid., Pl. II, 2; IX, 2), which I came across only among the Šavajé in an incomplete specimen; the diadems ahenõ̆ (ibid., Pl. IX, 5) which spread out at the top when they are tied on; the ornament õdjĭ (Pl. 48, Ill. 7) brought back by me from the village on the Tapirapé mouth is similarly constructed.

*301 114 The reasons for this lack among the Karajá may be of three kinds: either the Ehrenreich specimens come from the Šambioá, whose culture, after all, does deviate somewhat from that of the Karajá, or it is only a coincidence that the Karajá did not have these particular ornaments on hand during my presence, or, and this seems to me the most plausible, a different fashion prevailed in Ehrenreich's time. The circumstance that Ehrenreich brought back several specimens of the lurinã, whereas I did not come across any among the Karajá and only a single specimen among the Šavajé, seems /232/ to point to the fact that the ornament, formerly so common, is now no longer worn to such an extent.

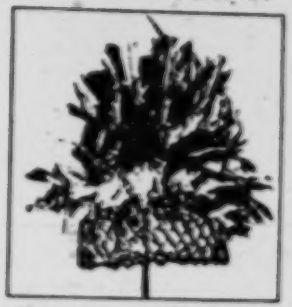
*301 *237 [284] The ordinary head ornament is represented by the feather caps (dõlĭdõlĭ). They are worn by children of both sexes; usually one sees boys walking about all day in this ornament. They consist of a net, into the threads of which individual feathers or feather rosettes fastened to rods are knotted. The caps are drawn over the back of the head and fastened with a chin string (lẽrũ̆dĭ) ● [287] (Ill. 76). The nets are made of fine bast fiber or thick bast plaiting. They can be turned inside out, and the chin string serves as a drawstring to close them; they are stored in this manner (Pl. 47, Ill. 1). Stiffened nets are very rare. The nets that can be turned inside out may be grouped according to two characteristics: according to the way the feathers are fastened, and according to their arrangement in zones. [284] According to the type of fastening we distinguish between two chief types: by far the greater number of them show in each case two small feathers tied to the threads (not into the knots) by means of separate threads (Ill. 77a).

5: Krause--131 E-5 (1908) 1911 SP9 Caraja SP9

Plate 47

1. Inside-out feather cap (storage form).

2. Feather cap with three zones of feathers.



3. Feather cap with two zones of feathers.

4. Feather cap with feather hoop on the lower edge.

5. Feather cylinder.

6. Feather cap with feather hoop in the upper part.

/233 cont./

*301 *237 287 Another kind of net is made of thick bast plaiting and is covered with white down feathers (Pl. 46, Ill. 2).

Stiffened nets are likewise very rare. A feather hoop is attached either to the lower edge of the net or high up in the net (Pl. 47, Ills. 4, 6).

The feather cylinder in Ill. 5 on Plate 47 represents a deviation. The cylinder consists of small vertical rods which are fastened at the top and bottom to a hoop and seem to be decorated in their entire length on the outside with ascending feathers. The upper opening of the cylinder has a net stretched over it, into which are tied tufts of two small feathers each. This ornament is somewhat reminiscent of Ehrenreich's feather-rod helmet /Federstabhelm/ ("Beiträge," Pl. IX, 3), an ornamental piece that I have not seen elsewhere.

[184] It is strange that these last three types, the nets of thick bast plaiting (Village 20), the stiffened nets (Village 2), and the feather cylinder (camp near Santa Maria) occur at the two end points of the Karajá area, which are in close connection with Brazilian culture, whereas those that can be turned inside out are limited to the as yet less influenced Indian territory.

*301 *237 Feather hoops (nătakăn) consist of a cane hoop, into the string wrapping of which small feathers are tied on the outside. These little feathers, mostly yellow or red parrot-feathers, are seldom tied in one direction all around, but usually go in both directions, starting from the back; and there where the feathers meet in front a couple of longer variegated feathers are attached (Pl. 48, Ill. 1). These hoops, placed horizontally on the head, are usually worn by boys, but they were seen relatively rarely; at any rate they were not an everyday ornament, as Ehrenreich reports in 1888. Sometimes there is set on the hoop in front a feather tuft (ōdĭ), which either consists of a couple of huge arara feathers (Pl. 48, Ill. 2) or is built in very complicated fashion, as in the specimen in Ill. 3 on Plate 48: two small wooden rods are encircled by red-yellow parrot-feather rosettes and each bears at the end a long blue-yellow arara feather, which is clipped off at the top, so that the quill is left standing. This free quill piece is wound with raw cotton; red feathers with small yellow covering-feathers are attached at the ends.

[283]
[287]
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Plate 50

2. Forehead band of gameleira bast.

4. Hindhead wheel, folded up (storage form).

5 a-e. Forehead feathers, are tied over forehead bands (1 and 2).

5: Krause--140 E-5 (1908) 1911 SP9 Caraja SP9

/285 cont./

237 321 two holes in the center are sewed on the belt of the long string-skirts of the girls (Ill. 69), as well as on the cylinder-bands of the dance masks. As spoons and scrapers they use mother-of-pearl mussel shells, which are only slightly worked, but are usually used in the crude state.

● 287 Concerning the feather technique, see below in connection with the tying, knotting, and plaiting technique /see pp. 233 ff./.

824 The utilization of the vegetable kingdom is very extensive. The cane species are used remarkably little; apparently the region is poor in them.

G. The wood of trees is made into boats, poles, oars, mortars and pestles, stools, lances, bows, throwing boards, arrow points, manioc grating boards, lip plugs, comb teeth, etc. Soft or hard woods are used, depending on the purpose. I was not always able to learn which kinds of wood were used for the individual implements. Spears consist of so-called aruera wood, bows of hard palm wood, boat poles of long, slender trees with very light wood. Soft wood is used for stools, lip plugs, and manioc grating boards; all the other implements consist of hard wood. Of the cane species, taquara is used as arrow shafts, gibade and similar types as ear rods.

396 [462] [437] [463] I am most fully informed about boatbuilding. The boats are built by the men. All of them understand this art, though many confine themselves to buying boats from others in exchange for an iron axe. /286/ Apparently certain persons make boats in larger numbers for the village and then sell them. Thus, a few hours downstream from Schischá I met two families from this village who had erected temporary huts for themselves here in the wilderness, in order to build boats in the vicinity. The making of a small boat is said to take four days, a larger one eight days. These time estimates, however, seem to me to be [824] very low. The trunk of the lantim tree (Calophyllum: dãjiõ) is used as material for the boats; Ehrenreich mentions pau d'arco and jatoba, Königswald also jatahy and others. The trees are felled in the forest and crudely worked; first the outer shape is hewed out with an ax and then the interior is likewise hollowed

/286 cont./

pyrography. Of the other fruits, jequitiba is used for tobacco pipes, hollowed out and crudely carved on the outside (Ills. 103 and 104); Thevetia is used for necklaces or pendants on belts, etc. The latter usually bear a small /287/ bunch of feathers in the hollow. Other small, whitish fruits are bored and strung as chains. In Ehrenreich's collection there is a small bowl, made out of a timbo fruit, for storing the urucú color (Berlin 3876).

287 The bark of trees is made into women's aprons. Above all the bark of the gameleira is used, which furnishes the reddish aprons (ăndāhūlĕ). Other species (also gameleira?) furnish red materials (ămbūŏdă) or white shiny materials (hidēūlĕ). Ehrenreich, in addition, also mentions Apeiba jangada (Berlin 3696). The preparation is as follows: Thick branches of the trees concerned are hewed off in the required length (one and a half to two meters) and brought into the house. Here the men, with an angular stone, strike off the solid pieces of bark, slit the bark lengthwise, and peel it off. The further treatment is the task of the women: the pieces of bark are soaked, laid folded together on the manioc mortar turned upside down, and are now beaten with a flat stone, usually an old stone ax, until they are completely soft.

Ill. 134 a, b.
Embira: a) wound on a rod,
b) rolled up.

283 H. Bast is used in wide layers as an ornamental binding material and in fine strands as material for strings and for knotting mats.

As ornamental binding material, the bast of Malvaceae (embira: dōdĕ, etc.) is used above all. There are light red, red, and black varieties. It is kept in all widths: the finest (0.3 centimeters wide) is wound on rods (Ill. 134a), the wider (2.5-4 centimeters wide) is rolled up into stout rolls in such a way that the colored, shiny side is on the inside (Ill. 134b). They are used

/303 cont./

237 301 531 Arm bands bear either rosette-rods which carry short feathers on top and long ones on the bottom (yellow on top, red on the bottom, or the reverse) or layers of feathers which are usually gaily-colored in the same color, but which, in one specimen, consist of a red covering layer on a yellow main layer.

287 531 301 The transition to the cluster-like feather ornamentation is represented by the feather caps, which have either single feathers tied into them or small rosettes, which are often arranged in zones of the same color. Feather caps of one color consist of yellow, red-yellow, variegated, and white feathers; one cap, as a rarity, bears long white heron feathers. In the case of multicolored feather caps, we distinguish the border feathers from those of the cover. The cover feathers are usually one color (red, seldom white), seldom multicolored (red and blue arara feathers, the same mixed with vulture feathers or even with pink heron feathers). The border feathers consist either of a zone of red or mixed red and yellow feathers, or pink heron feathers, or of two zones, which from bottom to top are pale blue and green, or of a yellow hoop and red rosettes, or of white feathers and red and pale blue rosettes. Only one specimen shows three border zones, namely, a yellow hoop at the bottom, above it red feathers, and above them yellow feathers.

237 301 The cluster-like feather ornamentation is not very diverse. Feather tassels in fruits, snail shells, and the like are red throughout, irrespective of whether they appear on arm bands, ear pendants, combs, or the like. Feather tassels as arm bands consist of red rosette-rods or variegated feathers; as tuft feathers they bear long, colorful parrot feathers on red rosettes. On bows they consist of red rosettes, from which usually hang long, red or yellow feather clusters; on spears they are made up of red or red-yellow rosettes with long clusters of colorful arara and parrot feathers, and on gourd rattles they consist either of /304/ individual feathers or of clusters of yellow or variegated feathers or of rosette rods with clusters of long arara feathers.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]